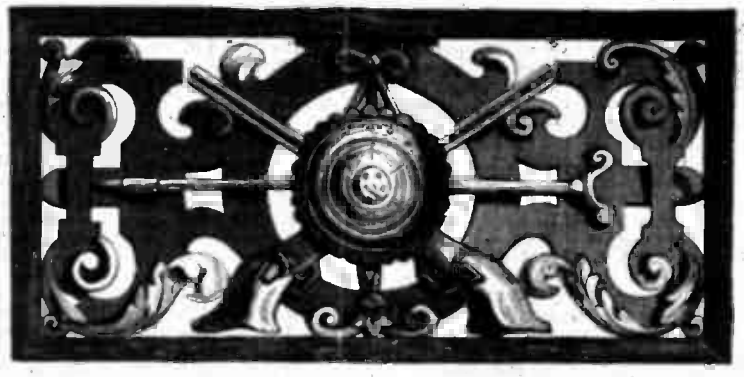
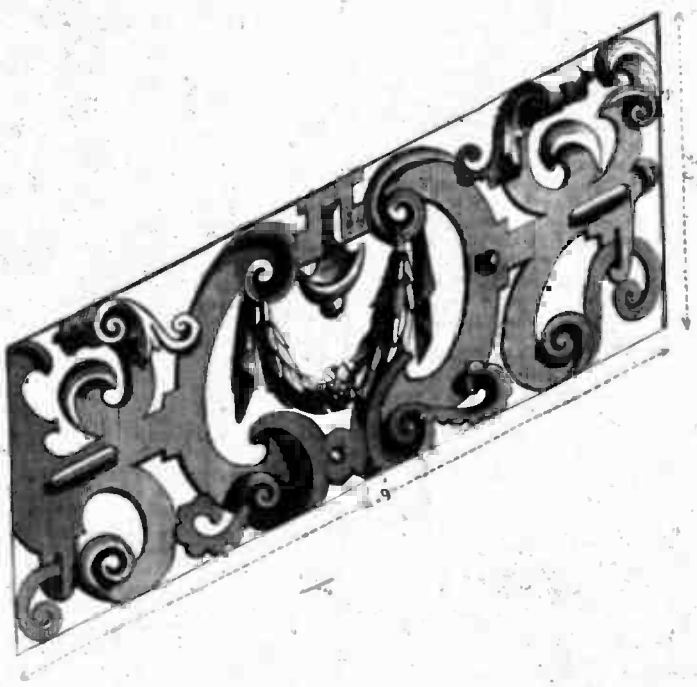
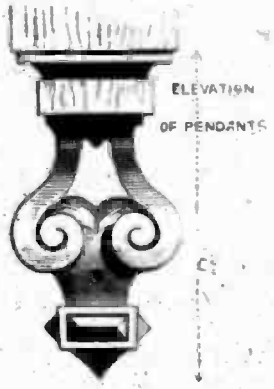
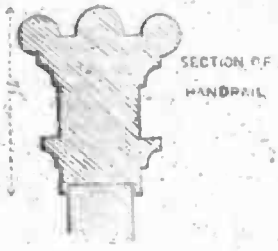
## DETAILS OF STAIRCASE; AT LARGE.








Cromwell his wife. Ireton bore on his shield, *ermine, two bendlets, gules;* the plaster shield on the drawing-room ceiling at Cromwell Hall has *two bars gemal, and in chief a lion, passant gardant.* I am indebted to a friend in the Herald's College for the information, that this coat stands in an ordinary of arms, tpe. Elizabeth to Tregoze, being *azure, two bars gemal, and in chief a lion passant gardant, or.* He remarked that a similar coat, but with different tinctures, might have been used by some proprietor of the old house, of an entirely different name, and that there was no match whatever to it to be found in the pedigree of Cromwell.

The name of Tregoze is not mentioned in any topographical history of Highgate, and the connection of General Ireton's name with the building appears to rest upon no other foundation than that of tradition. Norden, in his account of Highgate, speaks of a "faire house," the situation of which exactly resembles that of Cromwell Hall. He says:—"Upon this hill is most pleasant dwelling, yet not so pleasant as healthful; for the expert inhabitants there report, that divers who have long been visited with sickness, not curable by physicke, have in a short time repayred their health by that sweete salutarie aire. At this place — Cornwalleys, Esquire, hath a very faire house, from which he may with great delight beholde the stately citie of London, Westminster, Greenwich, the famous river of Thamyse, and the countrey towards the south, verie farre."

This Cornwallis, Lyson supposes, was son of Sir Thomas Cornwallis, a man of considerable eminence in the reigns of King Edward the Sixth and Queen Mary; he led a retired life during the reign of Queen Elizabeth, and died at a very advanced age in 1604. It is probable that the monogram A. C., previously noticed, might belong to a descendant of this Sir Thomas Cornwallis, one who bore some part in the first erection of the building; as to the personage for whom it was intended, I must leave the inquiry in the hands of those who have more inclination and more time than I have to pursue it; there can be little doubt from the style of the building, that of Charles the Second, and from the decorations of the interior being of a military character, the house must have been intended for an officer of distinction. If he had been a royalist, his shield would probably have been well known, and his name preserved, but those of the other party have fallen into such obscurity, that there is possibly no chance of obtaining the information we seek after.

Cromwell Hall was erected, I should suppose, about the year 1650, and the style is that order or class of Elizabethan architecture so common during the reign of Charles the Second. This style was gradually lost; specimens of it may be seen as late as the reign of Queen Anne. The richest part of the structure of Cromwell Hall is the staircase; and this alone gives undeniable proof that the house was erected for some great military commander. The print shows a view of the staircase on the ground-floor; it is carried from the basement to the attics in the same style.

Of the design of the staircase it is hardly necessary to remark, it is deserving of great praise; nearly all the bays, of which there are thirteen, are different; so are all the small figures on the top of the standards; these are carved by no mean hand,—their expression and attitudes are admirable. Some are represented as playing on drums and fifes, the military band of the infantry of the day, as the trumpet, cornet, and kettle drums formed those of the cavalry; others are saluting, mounting guard; some of them are supposed to be portraits, and that they should be so does not appear at all unlikely, so well are some of them executed. One has been stolen, or, to use a polite word, *appropriated*, by some thieving self-imagined antiquary. The real antiquary, supposing the figures were in safe keeping, would rather see them in their original position. The lost figure is said to have represented Oliver himself,—it was the last on the top of the staircase; his statue, however, would hardly have been put where it could only have been seen by the domestics. These figures are each 1 foot 7 inches high,—some of them have been sadly mutilated; the costume is mostly that of the soldiers of Cromwell's army, but in one or

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